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to receive recognition, and his biographer carefully refrains from any reference to that phase of Roosevelt's manifold activities.

It is gratifying to find that no one section of the nation has a monopoly of "famous Americans." Seventeen of those selected for sketches live in the West and middle West and twenty-eight of the authors of the sketches live in Illinois and Indiana. Few of the biographies can be classed as historical. They are all popular in style, generally very readable and interesting, and drawn almost wholly from popular magazine articles or from books by or about the objects of the sketches. There is nothing to indicate that personal material or public records have been used. Hence the work is in no sense critical and in most cases would have to be used very cautiously by the historical student. There is no index.

O. M. DICKERSON

*American literature.* By Leon Kellner, professor, University of Czernowitz. Translated from the German by Julia Franklin. With a preface by Gustav Pollak. [The American books.] (Garden City, New York: Doubleday, Page and Company, 1915. 254 p. \$.60 net)

The title of these two hundred and fifty pages of large type and generous margins is a misnomer. Instead of *American literature*, they should have been called *Snap shots at American literature*. The volume is a photograph album of a tourist, filled with scenes from American letters and with the faces of more than a hundred writers. Many of these studies are careful, accurate, and loving; the portrait of Holmes has been caught particularly well by Mr. Kellner. Some of them, however, fail to give a fair perspective and a just emphasis to the really glorious things of our literature. For example, to devote six lines to Poe's verse and six pages to Hans Breitmann's *Ballads* is one of the author's many sins in proportion which it is hard to forgive. Furthermore, to discuss Lowell's essays as if they had all been written as lectures, is to miss the charm of our greatest magazine essayist. Dr. Kellner is unusually gracious toward woman writers — to the forgotten Catherine Maria Sedgwick, to Julia Ward Howe, and to Helen Hunt Jackson; and he saves a particularly warm and comfortable seat by the literary fire for Harriet Beecher Stowe.

To the American the book is especially interesting as showing us ourselves as others see us. The author loves to study us as specimens; he loves us especially when we are red and raucous; but he is honest and widely read in our letters, and he is fresh and sincere in his impressions.

H. G. PAUL